



Illinois Historic Preservation Agency

Old State Capitol • Springfield • 62701

September 4, 1987

Site: The Manor House
1021-29 W. Bryn Mawr
Chicago, Illinois

Date: August 12, 1987

John Hern
Deputy Director
Commission on Chicago
Landmarks
320 N. Clark, Room 516
Chicago, IL 60610

Dear Mr. Hern:

This letter is to notify you that the place named above was entered in the National Register of Historic Places on the date listed above.

If you have any questions concerning this, please feel free to contact me.

Sincerely,

A handwritten signature in cursive script, reading "Keith A. Sculle".

Keith A. Sculle
Survey and National Register
Coordinator

KAS:st

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The Manor House

and or common

2. Location

street & number 1021-29 West Bryn Mawr Avenue not for publication

city, town Chicago vicinity of

state Illinois code 012 county Cook code 031

3. Classification

Category	Ownership	Status	Present Use
☐ district	☐ public	☒ occupied	☐ agriculture
☒ building(s)	☒ private	☐ unoccupied	☐ commercial
☐ structure	☐ both	☐ work in progress	☐ educational
☐ site	Public Acquisition	Accessible	☐ entertainment
☐ object	☒ in process	☒ yes: restricted	☐ government
	☒ being considered	☐ yes: unrestricted	☐ industrial
		☐ no	☐ military
			☐ museum
			☐ park
			☒ private residence
			☐ religious
			☐ scientific
			☐ transportation
			☐ other:

4. Owner of Property

name See continuation sheet

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office, County of Cook

street & number 118 North Clark Street

city, town Chicago state Illinois

6. Representation in Existing Surveys

title See continuation sheet has this property been determined eligible? yes ☒ no

date federal state county local

depository for survey records

city, town state

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4. Owners: Condominium, multiple ownership.

Unit #1: Rade and Shelia Bielich, 1021 Bryn Mawr, Chicago 60660.

Unit #2: Martha Mills-Papas, 1021 Bryn Mawr, Chicago 60660.

Unit #3: Gerald Buttimer, 1021 Bryn Mawr, Chicago 60660.

All other units: Mr. Richard Holtzman, Preservation Chicago
42 East Superior Street, Chicago 60611.

6. Representation in surveys:

- (1) Survey of the 48th Ward, 1984, Commission on Chicago
Historical and Architectural Landmarks: Map 5, Number 4
- (2) Illinois Historic Structures Survey, October 1972,
IHPA, Springfield, Illinois

7. Description

Condition

☐ excellent
☒ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☒ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

The Manor House Apartments comprise a three-story U-shaped red-brick apartment building, covering most of a site about 130 x 100 feet at the southeast corner of (West) Bryn Mawr and (North) Kenmore Avenues in the Edgewater neighborhood of Chicago's North Side. Stylistically the design is reminiscent of 15th- and 16th-century English architecture and may be characterized as Tudor Revival.

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The court opens to the north onto Bryn Mawr. The building is symmetric with respect to a north-south axis running through the rear of the U and down the middle of the courtyard, except for some roof structures which are not conspicuous from the ground (and which may or may not be original). Entry is gained through a door and stair tower near the inside front of each wing.

The walls are built of brick, with red face brick, and trimmed in white and green terra cotta. The roof was originally of green "Spanish" tile, but the tile has been replaced by green composition shingles. There is some steel structural reinforcement.

The U-shaped exterior plan of the building is broken by a number of projections corresponding to features of the interior. (In the following, room names are based on the original plan.) On the courtyard side of the wings, about half way to the back of the court, a large polygonal bay projects about eight feet into the court. This corresponds to the octagonal dining room. Just forward of this major bay is the stair tower, which is also seen as part of an octagon: three facets enclose the stairs, and at the top of the tower another facet angles back over the top of the dining rooms, enclosing an octagonal room at the attic level and a polygonal nook on the third floor.

On the north front of each wing, a rectangular bay projects from the front of the first two stories, illuminating the "libraries" or front parlors, which are the largest rooms; then at the outside corner a large round bay, forming not quite three-quarters of a circular cylinder, marks the sun parlors or "orangeries." Atop the two-story rectangular bays in front is a balcony off of the third-floor library.

Along the outside of each wing there are three more octagonal projections. Just behind the round corner bay is a tiny five-sided tower enclosing the shower baths. Further back are two large bays, one a little more than halfway back and the other at the end of the lateral facades; these are bay windows for the second and fourth bedrooms. The bays of the rear bedrooms, like those of the libraries, are just two stories high. The bay-window projections are flat-topped. Above most of them the wall rises in a high gable.

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There is a substantial attic space above the fronts of the wings, dominated by a large hip-roofed ballroom, with a finished floor and a high beamed ceiling. Because of the hip roof, the ballroom, although sizeable, is not conspicuous from the ground. The other attic rooms are fitted in behind the parapets above the libraries and the stair towers, and behind the gables above the bay windows.

The first floor sits on a raised basement. The courtyard is built up almost to the first-floor level so that the basement is not generally visible from the court.

The roofline is quite varied. The octagonal tops of the stair towers and the round tops of the corner towers are boldly castellated. Large corbelled chimneys rise behind the stair towers and a massive principal chimney dominates the rear of the building. The numerous gables have already been mentioned, and the hipped attic roof is seen at the inner front corners of the wings.

The main rooms are extensively glazed. The orangerie windows are naturally extensive; they consist of three triple-hung sash, curved to follow the arc of the tower. These sash are 12 over 3 over 3: each bay can be read as a three-by-three square, in which each square of the upper row is divided into two by two. In the east wing these windows have been altered to 12 over 2, and the curved glass has been replaced with flat plate glass. Elsewhere the main windows have several variations of double-hung sash, generally with smaller lights in the upper sash and large plate-glass lights in the lower.

The aspect of the courtyard is dominated by the large windows of the family rooms at the back. Each of these rooms is lighted from the north (court) side by a grouping consisting of a tall casement pair flanked by two sets of French doors with transoms, and all the glazing in this section is colored leaded glass, in geometric designs that recall the leaded-glass designs of the contemporaneous "Prairie School" style. Small balconettes of wrought iron stand in front of the French doors of the second and third floors.

The family rooms are lighted and ventilated both north and south. The windows on the south, or rear of the building, are also large three-part groupings of leaded colored glass in designs similar to the front windows.

The small windows in the stair tower are leaded with small diamond-shaped panes, and small leaded art-glass windows are used next to the library fireplaces.

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The rear wall of the court above these family rooms features a triangular gable on each side, and is dominated in the center by a large heraldic sculpture and the corbelled main chimney. This terra-cotta sculpture is a representation in high relief, about four feet tall and four feet wide, of the royal arms of the United Kingdom, with a lion and a unicorn, etc., and including the motto "Honi soit qui mal y pense" of the Order of the Garter.

At the base of the rear wall of the courtyard a raised walk runs across from side to side, with a terra-cotta balustrade.

Terra cotta is used extensively around the principal projections, to divide the bays of the corner towers, to highlight the angles of the dining-room bays, to cap the castellations, and so forth. The most extravagant use of terra cotta is to emphasize the entrances. Each door is flanked by engaged columns with Ionic capitals, set against a broad flat frame. The door itself is surmounted by a lunette with an infill of green terra cotta, and bordered by an arch springing from the inner frame of the door. The lunette sculpture has a central shield and on each side a jumble of fruits. Above this there is a strongly projecting cornice and then a heavy balcony in white and green; at the ends of the balcony two square piers continue the lines of the columns below, and are topped by short, squat obelisks. Behind the balcony is a pair of casement windows in leaded colored glass, the pattern mainly geometric but with a somewhat more elaborate panel at the top like a frieze.

Corbelled brickwork appears extensively at the tops of the walls (except at the gables), in a variety of details. Panels of green terra cotta with simple curvilinear relief are used to add interest at the tops of the walls in places between the stairs and the orangeries.

On the east (alley) elevation behind the orangeries, terra cotta is used only to trim the top of the wall, not around the bays as on the west and courtyard elevations. However, the east (alley) and south (rear) elevations are finished in the same face brick as the fronts.

A metal downspout descends the stair tower and marks its junction with the entry and vestibules. In front of the downspout at the level of the lunette over the door is a large and elaborate wrought-iron lantern.

The above features are generally intact except for glazing that has been covered or removed.

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In the center of the courtyard is a large circular fountain basin. Originally there stood in the center of this basin a pedestal fountain. This has been replaced by a statue of a female figure.

Originally the courtyard was enclosed in front by a very large and elaborate wall and gate. There was a curved driveway, and a forward wall followed this curve. It had a balustrade similar to the one at the rear of the court. Three steps in the center led up to a landing, and three more steps to either side led up to the courtyard level. At the rear of this landing there was an ornate wrought-iron fence. Two brick piers supported terra-cotta capitals (similar piers are engaged in the building wall at the ends of the fence), and the space between was spanned by an ornate wrought-iron arch with a central lantern, and the words "Manor House" spelled out on either side. Most of this has been removed or altered. The widening of Bryn Mawr forced some of these changes; it is not known why the wrought-iron fence and arch were removed.

Storm windows have been added and some windows have been reglazed. There has been some repointing of brick. The rear windows of the family rooms of the east wing have been walled up. Except for these and the previously mentioned alterations, the exterior is essentially as built.

The interior planning of the original configuration was spacious and logical. The orangerie, library, reception hall, and dining room are "en suite." They form a diagonal axis from the outer front corner to the center of the court. The four principal bedrooms are ranged along the outside of the wing; each pair of bedrooms has a full bathroom between, and the forward-most bedroom also has a shower room. From the reception hall a corridor leads back through the wing. From the dining room one can pass through a butler's pantry to the kitchen and kitchen pantry and the rear stairs, all on the court side of the wing. In the rear center of each apartment two more bedrooms and another full bath were intended for the servants. The corridor turns through two 45-degree angles and ends at the family room or billiard room. There are a number of closets.

Access to the attic is from the corridor of the third-floor apartment by a straight flight of stairs. (The attic is part of the third-floor apartment and is not accessible from the other units.)

The library and the family room have large brick fireplaces. That in the family room is especially massive.

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The interior finishes were hardwood, including decorative ceiling beams in the orangeries, libraries, and dining rooms.

Extensive alterations have been made to the interior. In the east wing the original three apartments have been converted to nine. The building was converted to condominiums and some of the units in the east wing are variously owned and occupied. The first- and second-floor dining rooms have been "duplexed": the floor between has been removed, perhaps ten feet back from the bay window, and in the resulting two-story space a spiral staircase has been installed. The conversion to smaller units has brought with it other changes such as the installation of kitchenettes in the library-orangerie spaces. In the west wing the entire interior has been dismantled except for the floors, the fireplaces, ceiling beams in some of the great rooms, some of the bookshelves, and some of the window sash and trim. Much or most of the hardwood trim and the fine glazing has been stockpiled in the building and could be remounted. Quarry tile is believed to be the original floor finish of the orangeries, laid at a 45-degree angle; this is seen in the west orangeries. In the east wing the orangeries have been re-floored.

The original mosaic-tile floor is intact in the two entry vestibules. Four colors of tile are used to create a border pattern reminiscent of strapwork. Two more colors are used in the outer edges and the inner doorway. The wood stair posts and rails are intact and nicely refinished in the east stair tower; in the west these elements are present in poor condition.

8. Significance

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☐ landscape architecture	☐ religion
☐ 1400–1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500–1599	☐ agriculture	☐ economics	☐ literature	☐ sculpture
☐ 1600–1699	☒ architecture	☐ education	☐ military	☐ social/
☐ 1700–1799	☐ art	☐ engineering	☐ music	☐ humanitarian
☐ 1800–1899	☐ commerce	☐ exploration/settlement	☐ philosophy	☐ theater
☒ 1900–	☐ communications	☐ industry	☐ politics/government	☐ transportation
		☐ invention		☐ other (specify)

Specific dates 1908 **Builder/Architect** J. E. O. Pridmore

Statement of Significance (in one paragraph)

The Manor House is one of the architecturally most interesting luxury apartment buildings on Chicago's North Side. In its Edgewater neighborhood it is also one of the earliest and best known such buildings. In its planning, front-courtyard configuration, and Tudor Revival style, it is representative of several currents in Chicago apartment-house design, particularly for the period between the turn of the century and World War I.

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The North Side community of Edgewater began as a commuter suburb late in the nineteenth century. One of its focal points was the railroad station at Bryn Mawr Avenue. When density and land value rose to the point where apartment buildings became attractive investments, the area near Bryn Mawr between the railroad and the lake was a prime development area.

Samuel Dalton and his wife, Kate Margaret Dalton, were among the developers who led the trend toward apartments in Edgewater. In 1902 they commissioned the English-born architect J. E. O. Pridmore (1867–1940) to design a high-grade apartment building for them at the northeast corner of Hollywood and Winthrop, at that time a quiet residential intersection two blocks from the Bryn Mawr station. This was not the first apartment at that corner; a six-flat had been erected on the northwest corner in 1901.

The Daltons lived in this building, "The Hollywood," and when it proved a success, they built an annex north of it on Winthrop in 1905. The pace of development was quickening; for example, a large-scale developer, William Barry, built three six-flats on adjacent lots at the southeast corner of Bryn Mawr and Winthrop in 1905.

The Daltons' architect, John Edmund Oldaker Pridmore, was born in England and educated in Birmingham. He came to the U.S. in 1880 and located in Chicago in 1883. Within a few years he was practicing architecture. He designed apartment buildings in Woodlawn, Austin, and Logan Square as well as in Edgewater; but he is best known for his theaters. Among them are the Bush Temple of Music at Clark and Chicago (the building still stands, much altered, but the theater has been demolished); the Cort and the Clark in the Loop (both demolished); the Empress and the National in Englewood, and the Vic, the Sheridan, the Nortown, and the Adelphi on the North Side. Few architects have built so many of Chicago's major theaters.

He wrote on architecture, especially on theater design, and he traveled extensively and wrote about his travels and as a war correspondent. He lived for many years (at least from 1905 to 1931) at 5959 Winthrop, within walking distance of the Manor House.

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The Daltons in 1908 engaged Pridmore for a distinctive project: an exceptionally large and luxurious courtyard six-apartment development at the southeast corner of Bryn Mawr and Kenmore, two short blocks east of the station. This was "The Manor House" and it was obviously intended to be the great house of the neighborhood. The Daltons moved into one of the apartments and remained until Samuel Dalton's death in 1917.

Pridmore was to build two more unusually interesting apartment complexes nearby in 1912: a group of four connected flat buildings for the Daltons at the southeast corner of Hollywood and Winthrop, across from The Hollywood, and a large complex called "The Gables" for Thomas Balmer at the southeast corner of Hollywood and Kenmore, exactly one block north of The Manor House. (The Gables has been demolished.)

To situate the Manor House in its proper context we must consider open-front-courtyard apartment buildings and luxury walk-up apartment buildings in Chicago, and particularly on the North Side. The references include an article by Herbert Croly in 1907 in the Architectural Record about recent apartments in Chicago, and a series of articles by Frank Chouteau Brown in the Architectural Record in 1921-22 about current trends in apartment construction in the United States. There are also recent articles about Chicago apartments by C. W. Westfall, and a 1917 "directory" to North Side luxury apartments. Westfall's articles establish the period from about 1900 to the First World War as the "golden age of Chicago apartments" and that is the proper setting for the Manor House. Comparison between the 1917 Pardridge & Bradley book and a similar book published in 1928 shows how much the scene had changed by the later date.

Luxury apartments came to Chicago not much earlier than they came to Edgewater. On the North Side, three famous early examples were the McConnell Apartments at 1200 Astor Street by Holabird & Roche in 1897, the Raymond Apartments at Michigan and Walton by Benjamin Marshall in 1900, and the Marshall Apartments, owned and designed by Marshall, at 1100 Lake Shore Drive in 1905.

Marshall liked to use French names for the rooms on his plans. At 1100 he introduced the word "orangerie" for a conservatory or solarium. While the French flavor was de rigueur on the Gold Coast, the Daltons and their English-born architect chose to draw on the English heritage for the Manor House. Nevertheless they called their distinctive round sun parlors "orangeries." Actually the English styles were generally more popular in

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Chicago, especially for more "domestic" projects in neighborhoods away from the city center.

The open front courtyard arrangement of apartments is a familiar one in American cities, as Brown's articles demonstrate (at least for New York, Boston, and Chicago, which supply most of his examples). And the six-flat is a very common building type, especially when two three-story tiers are set side by side. Typically all six flats are accessed from a single central entrance and front stair. The Manor House is however most unusual for Chicago in being a combination of these two types: a courtyard six-flat. It has separate front and back stairs for each wing. This is an expensive arrangement, as Brown remarks, and helps to characterize the "de luxe" type of apartment building.

In most six-flats the parlor is at the front near the main entry; the kitchen and service areas are near the service stairs at the back. This is especially typical in Chicago, with its alley services, which lead to outside wood stairs at the rear. The dining room must then be either far from the front parlor or far from the kitchen. An alternative plan puts service stairs in the middle so that the kitchen and dining room can be moved forward, and the bedrooms and other private spaces collected together at the back. This however deprives the family rooms of a view of the street.

Given the generous lot size of the Manor House property, Pridmore was able to swing his apartments around in the back so that the part of the apartment furthest from the front regained a full view of the street. This view while remote is thus quiet and withdrawn. In the Manor House this central rear location becomes the site of a large family recreation room (called "family room" on one version of the plan and "billiard room" on another). These rooms have massive brick wood-burning fireplaces, and have large art-glass windows both forward to the courtyard and rearward to the south. This also gives these rooms cross ventilation, an important consideration in the days before mechanical air conditioning.

The family room drew the special attention of Frank Chouteau Brown. He published a page of text on the Manor House with a plan and three pages of photographs.

The rest of the plan is an expert working out of a simple design. Orangerie, library (front parlor), reception hall, and dining room are arranged on a diagonal axis from the outer corner toward the heart of the

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courtyard. From this public area a corridor leads through the units to the rear where it turns and culminates in the family room. Four master bedrooms and three baths are ranged on the outside; kitchen and service areas and servants quarters follow an inside axis leading from the dining room to the rear.

The architectural style is called Tudor. This is not the Tudor Revival of stucco and half-timbering, based on domestic prototypes, but - as the name Manor House implies - a style drawn from the large houses, castles, and colleges of the early 16th century, as epitomized by Hampton Court Palace with crenellated towers, angle turrets, mullioned windows and other details that we find adapted here to Chicago requirements.

Pragmatic Chicago eclecticism turned to the past for romantic inspiration, but the real estate market apparently called for all the modern conveniences. The Manor House had shower rooms, central refrigeration, and a central vacuum cleaning plant.

Comparison with other six-flats on the North Side will give an idea of the extraordinary size and cost of the Manor House. Its cost is variously given as \$75,000 or \$95,000. The three six-flats built by Barry a block away cost only \$30,000 each. In the upper-middle-class neighborhood called Sheridan Park, a mile to the south (now a National Register district), a dozen six-flats were built in 1908; the median cost was only \$18,000, with a range from a low of \$12,000 to a high of \$30,000. No comparable cost has been found on the North Side for a walk-up six-apartment building.

In 1917, Albert Pardridge and Harold Bradley, real estate agents on the Near North Side, published a "Directory to apartments of the better class" on the North Side. While not necessarily comprehensive, this book provides an excellent context against which to evaluate the prominence of the Manor House. There are 61 buildings listed in Chicago (and 6 in Evanston). The buildings are not listed in alphabetical order, or in any other apparent scheme, but one presumes that the buildings listed at the beginning of the book served to start the reader off with the cream of the cream. The first building is Marshall's 1550 State Parkway; then come five buildings on Lake Shore Drive, three of which are by Marshall and two (both now demolished) by W. E. Walker. After this impressive start, the next three buildings are all in Edgewater and all designed by J. E. O. Pridmore: the Gables, the Manor House, and a small building at 5733 Kenmore.

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If we look at the book from the point of view of the largest apartments (by number of rooms), we find 12 buildings containing apartments of 11 rooms or more. The only 15-room apartments are in 1550 State; the only 13-room apartments are in 936 Lake Shore Drive (now demolished); the Manor House is one of the five buildings with 12-room apartments. Seven of the twelve buildings with the largest apartments are among the eight buildings listed first in the book. So it seems likely that the prominent place of the Manor House derives at least in part from its exceptionally large apartments.

The conversion of the Manor House into a larger number of smaller units naturally affects the force of these comparisons. However, changes in building and real estate have had sweeping effects and not just on this property. Of the seven buildings in the Pardridge book with apartments of 12 or more rooms, the three on Lake Shore Drive (936, 942, 1100) and one at 250 East Chestnut have all been demolished. At 1550 State most of the apartments have been converted into smaller (though still substantial) units. The seventh of this group is 2344 Lincoln Park West, a remarkable 6-story building built in 1916 across from the Lincoln Park Conservatory. This is quite different from the Manor House, being located much closer in, and sharing party walls on both sides with other apartment buildings.

The buildings in Pardridge & Bradley that are most nearly comparable to the Manor House may be the following: At 1214 Astor, a 3-story 3-flat with 9-room apartments, with rents in the same range as the Manor (\$225-250 per month in 1917). At 1235-45 Astor, a 3-story 9-flat with 10- and 11-room apartments. At 39 East Schiller, a 6-story building that was virtually rebuilt a few years ago. At 196 East Delaware, a 3-flat since demolished. All these are in the Near North. Then at 2350 Lincoln Park West, a 3-story 16-apartment corner building with 8- and 10-room apartments, with some Tudor details. Further north, a 3-story corner building at Briar and Sheridan with 7-, 8-, and 10-room apartments, also faintly Tudor in style, and a 3-flat at 712 Junior Terrace. Finally, the Manor House, the Gables (demolished), and at 1020 Ardmore (corner of Kenmore), a 3-story 9-flat with 9- and 10-room apartments, where the original 9 units have been converted to 36.

None of these buildings has the same picturesque approach to exterior design as the Manor. Most of them reflect a subdued and reserved notion of good taste. Indeed Croly and later Westfall argue that "good taste" in Chicago generally meant quieter and less picturesque designs than that of the Manor House. The illustrations in Pardridge & Bradley corroborate this general rule.

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Croly's 1907 article discusses the tendency of American and particularly Chicago apartment designers to choose simple, sober designs suggesting "the seclusion of Anglo-Saxon domestic life" in contrast to the "architectural display" and "metropolitan gaiety" of Paris. He cites with disapproval an exuberant French-inspired building on Grand Boulevard. All his other six examples have open front courtyards, a point that he emphasizes with approval, and most of them are Tudor in style. In particular the Alvah, at 45th and Drexel, designed by Sandegren, is a very bold Tudor building with large gables in front and round bays with crenellated parapets. The Patio by Henry Newhouse, also on the South Side, is a very large courtyard building with the octagonal bays and crenellated towers that characterize this flavor of Tudor.

All Croly's examples are on the South Side except for the 5-story Lessing and its 8-story annex on Broadway at Surf. They all appear to have many more units than the Manor House and most of them do not seem to have such large apartments - except probably for the despised French example.

The only courtyard buildings in Pardridge & Bradley besides the Manor House are the Lochby Court, 3200 Sheridan Road, with 30 apartments, demolished; the Oak Ridge in Evanston, also a larger building; the Stirling, at 4103-27 Sheridan Road, with 78 apartments; and the Regina, a small 24-apartment building at Rush and Elm on the Near North.

In Brown's series of eight articles he cites 18 examples from Chicago (and one from Evanston). Besides the Manor House, the only ones with front courtyards are the Chesterfield, at Surf and Pine Grove, and the Oak Ridge, which are much larger buildings with many more apartments, and the Somerset at 5001 Sheridan Road, a high-rise hotel built in 1919.

In 1928 Baird & Warner published "A portfolio of fine apartment homes," a listing comparable to that of 1917 by Pardridge & Bradley. The Manor House does not appear. Only about a dozen buildings are common to both books (1020 Ardmore is one). Perhaps this reflects different clientele of the real-estate people involved. In any event the Baird & Warner book emphasizes tall buildings. Of the 15 3-story Chicago buildings listed, perhaps the one most nearly comparable to the Manor is the 9-flat at 515-521 Roscoe, dating from 1920 and standing inconspicuously in mid-block, though it features finely detailed sun porches. Another instructive comparison is the luxurious 3-flat at 521 Stratford, over 50 feet wide, designed by Sandegren. It uses a Georgian vocabulary but with an over-scaled boldness that is quite contrary to the typical Georgian manner.

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Only a few of the Baird & Warner buildings in Chicago have front courtyards, and they are all much larger buildings than the Manor House with smaller apartments: 2335 Commonwealth, 6 stories, 48 apartments of 4 to 6 rooms each; the Pattington, 4 stories, 72 apartments, 6 to 8 rooms each, and the Kenmore-Rosemont (one and one-half miles north of the Manor House at the northern end of Edgewater), 3 stories, 24 apartments of 5 rooms each. This last has a corner site and is a symmetrical L in plan, with the courtyard oriented to the corner.

In Westfall's 1980 article only four Chicago courtyards are discussed. Three of them are the Pattington, where Westfall lived at the time, and the Kellshore and Frontenac, all on the same part of Irving Park Road; the fourth is the Casa Bonita of 1927 at 7340-52 Ridge Avenue. These are all very large buildings. Westfall also discusses the Tudor style, but most of his examples, such as 2350 Lincoln Park West or 3122 Sheridan Road, are much less bold and picturesque than the Manor House. In his 1985 article he returns to the Pattington, and also mentions 523-33 Melrose, which is not a true courtyard but is L-shaped in plan. His only other courtyard examples are two examples from the 1890s on the South Side.

Croly's rule about severe and sober good taste, and Westfall's observation that the typical courtyard building has perhaps 5 entrances and 30 apartments, are belied by the Manor House. It thus stands in an important tradition but is best understood as a dramatic exception to the general rule.

In 1984 the systematic survey of Chicago buildings administered by the Commission on Chicago Landmarks completed a survey of the 48th Ward, which includes most of Edgewater; the Manor House lies near the center of the ward. The Manor House was identified as having landmark potential, with the following rationale: "Exceptionally detailed multi-residential building, with unusual overall design. Demonstrates high quality of craftsmanship."

Ten buildings are listed on Map 5: the Manor House, a single-family residence, a double house, two clubs, a Moderne drugstore, two church buildings, and two 1920s high-rise apartment hotels. Nothing really comparable to the Manor House. (The survey passed over the three-flat at 5510 Kenmore, a 1912 design listed in Pordridge & Bradley, converted to 10 apartments in 1949.)

The context of the Manor House is more vivid just north of Bryn Mawr, an area covered by survey map 7, from 5600 to 6000 north, east of Broadway.

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There are 11 listings on Map 7. Two are on Broadway, a commercial street. Of the other nine, at least three and possibly five are by Pridmore. There are two single-family residences, a luxury 3-flat by Pridmore at 5825 Kenmore, the Dalton-Pridmore group at Hollywood and Winthrop, a high-rise apartment, three church buildings, and a school. The parish house of the Episcopal Church of the Atonement is by Pridmore, and the church itself is attributed to him, as is the Stickney School (with a Tudor front reminiscent of the gatehouses of several colleges at Cambridge), both with some uncertainty.

If we survey this part of Kenmore with the Manor House in mind, we find several distinctive small apartment buildings that the official survey passed over. There is 1020 Ardmore, listed in both Pardridge & Bradley and Baird & Warner, its clean lines less remarkable now than in 1914, and converted from 9 flats to 36. There is 5733 Kenmore, a sumptuous two-flat by Pridmore, disguised as a single residence, listed in Pardridge & Bradley. There are several other striking 3- and 6-flats, such as 5610 Kenmore, a fine 1908 6-flat; 5630, a luxury 3-flat of 1909; 5641-43, a 1912 sun-porch 6-flat by Sandegren with Tudor flavoring; 5713-15, a 1902 six-flat (converted to a rooming house in 1944); and 5719, an extraordinarily bold 3-flat of 1909. This constellation of apartments built in the period of the Manor House and in its immediate vicinity, with a small number of large apartments in each building, provide the best context against which the Manor House can be understood as an exceptionally bold, rich, and interesting representative.

It should also be noted that almost all of these other buildings are on mid-block sites, whereas the Manor House stands on a very prominent high-traffic corner site, bringing it into unusual visual prominence and accounting in part for its local renown.

Also in 1984, the Art Institute of Chicago and the American Institute of Architects had an exhibit of "150-year awards", i.e., a listing of "lesser-known" distinguished residential commissions in the Chicago area. (This writer was on the jury. The epithet "lesser-known" caused considerable difficulty; see p.10 of the catalog.) The jury tried to choose the "best of breed" in each type or style of residential building. The Manor House is one of about two dozen apartment buildings chosen for this exhibit, excluding high-rises but including everything from two-flats to very large courtyard complexes like the Pattington. Seven Chicago courtyard buildings were selected: the Manor House, the Pattington, the Kellshore, the 1911 "Crescent" at 839-51 Belle Plaine, and three large projects from the late 1920s.

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This selection is also useful for luxury buildings. The building at 515-521 Roscoe appears. There is also a "six-flat" at 4850-58 Drexel Boulevard, on the South Side, built 1916 at a cost of \$130,000. Predictably, it has been drastically converted: a permit was taken out in 1940 to convert 6 apartments to 36. This is to be compared to the 1947 permit to put 30 apartments in the Manor House. The present configuration of the Manor House is about 18 units.

If the interior of this unique six-flat has been altered so that the original apartments can no longer be seen as a whole, does that disqualify it from national recognition? First, only a fraction of the luxury apartment buildings of this period in Chicago remain in anything like their original condition; we have cited many examples that have been demolished or substantially altered. Second, the exterior of the Manor House is largely intact; the only major changes are to the front gate and the roof. From the exterior one can read the original plan in all its clarity and luxury. The orangeries, the fireplaces, the stair towers, and even the shower baths are all still plain to the outside observer. Finally, the Manor House plays a special role in the history of the community of Edgewater. Its location, probably chosen for its proximity to the railroad station, is conspicuous today for the same reason but also because it lies on a major traffic artery just off the north end of the Outer Drive.

The original tenants did not give their address as 1025 Bryn Mawr Avenue. They simply told their correspondents that their address was "The Manor House, Edgewater."

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreage of nominated property about 0.3

Quadrangle name 10000 Loc. 12

Quadrangle scale 1:24000

UTM References

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[illegible]

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Verbal boundary description and justification

Southeast corner of Bryn Mawr and Kenmore Avenues.

For legal description see continuation sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title	Martin C. Tangora
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organization date March 11, 1987

street & number UIC Mail Code 249, PO Box 4348 telephone 996-3064, -3041

city or town	Chicago	state	Illinois	60680
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12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title	date
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For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

Attest:

date _____

Chief of Registration

United States Department of the Interior
National Park Service

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Section number _____ Page _____

9. References:

Herbert Croly, "Some apartment houses in Chicago," Architectural Record XXI (1907) 119-130.

The Economist (Chicago), April 11, 1908, p. 694 and p. 709.

Western Architect v.18 pt.1 (March 1912), 3 plates (following p.39).

Pardridge & Bradley, Directory to apartments of the better class, Chicago, 1917.

Frank Chouteau Brown, "Tendencies in apartment house design" I-XI, Architectural Record v.49-51 (1921-1922); esp. VI-VIII.
For the Manor House, v.51 No.2, Feb. 1922, pp.152-156.

Baird & Warner, A portfolio of fine apartment homes, Chicago, 1928.

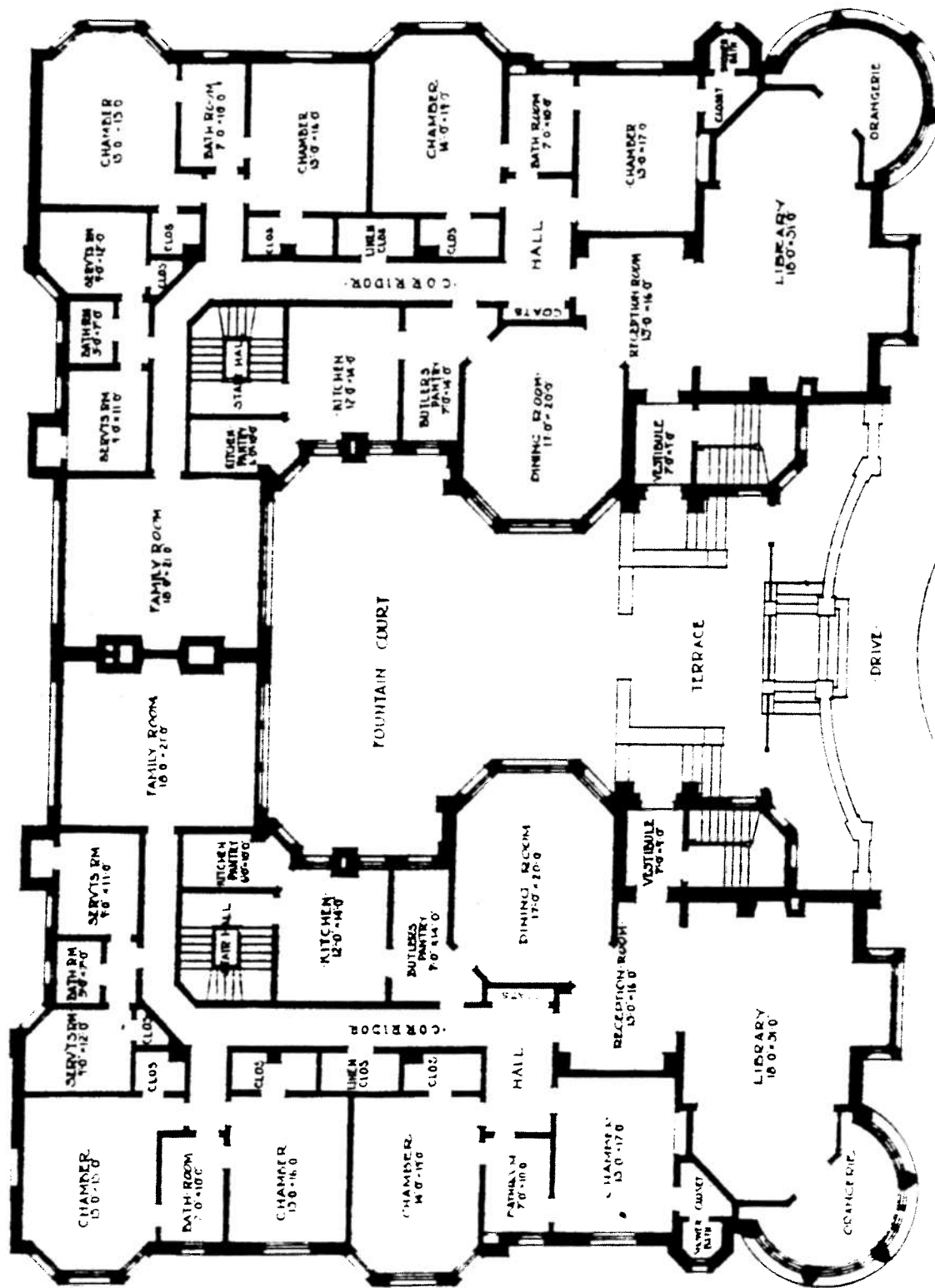
C. W. Westfall, "The golden age of Chicago apartments," Inland Architect v.24 No.9, November 1980, 18-26.

C. W. Westfall, "Home at the top: Domesticating Chicago's tall apartment buildings," Chicago History v.14 No.1, Spring 1985, 20-39.

AIA 1984 Awards Program (catalog of exhibit at Art Institute of Chicago).

10. Legal description:

North 6 feet of Lot 22 and all of Lots 23 and 24 in John Lewis Cochran's subdivision of the W 1/2 of the NE 1/4 of Section 8, Twp 40 North, Range 14 East of the 3rd principal meridian, in Cook County, Illinois.



THE MANOR HOUSE
KENMORE & BRYN MAWR AVES
CHICAGO, ILL.
J. E. O. PRIDMORE ARCHT

FIG. 90. PRINCIPAL FLOOR PLAN "THE MANOR HOUSE," CHICAGO, ILL.
J. E. O. Pridmore, Architect.

